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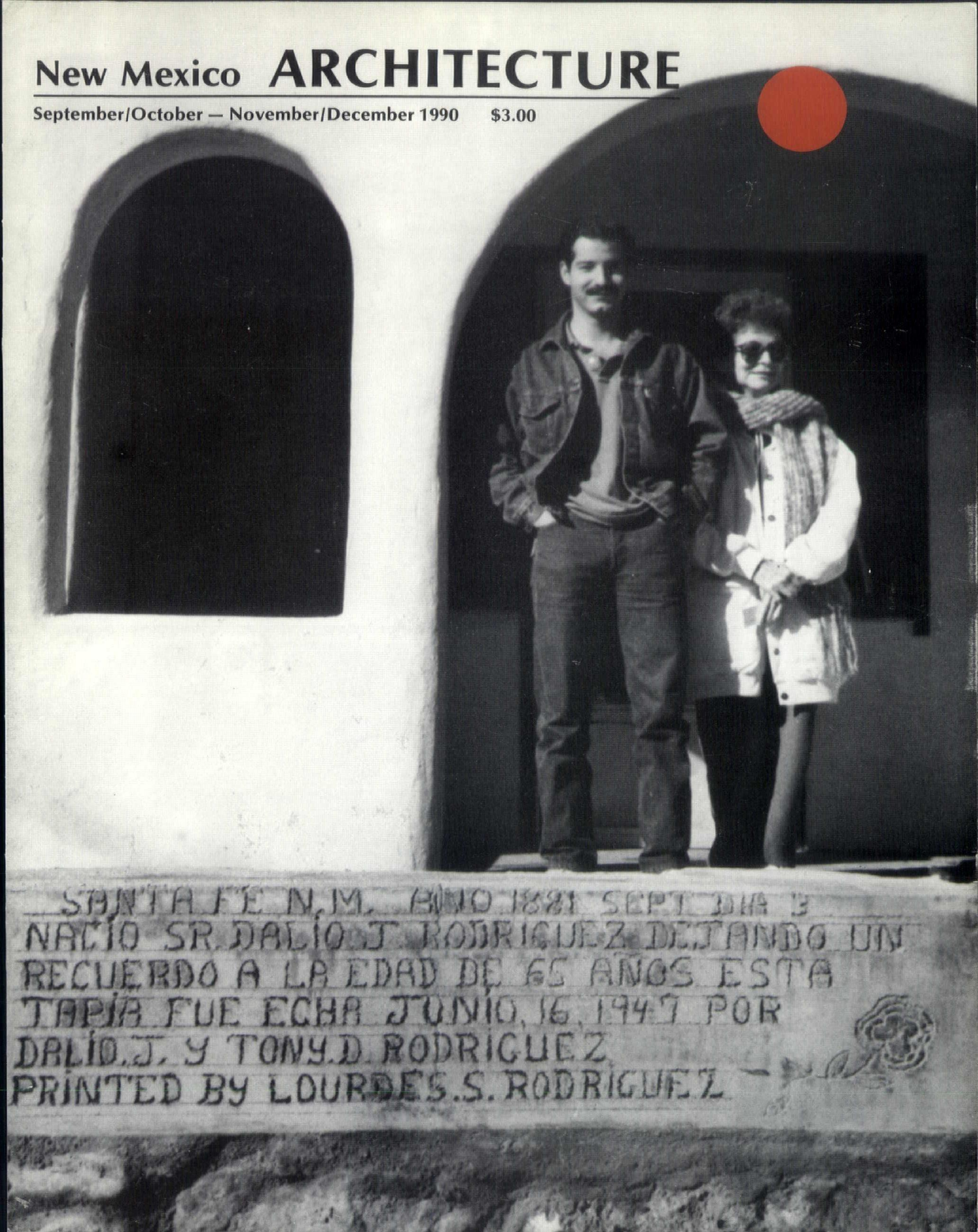

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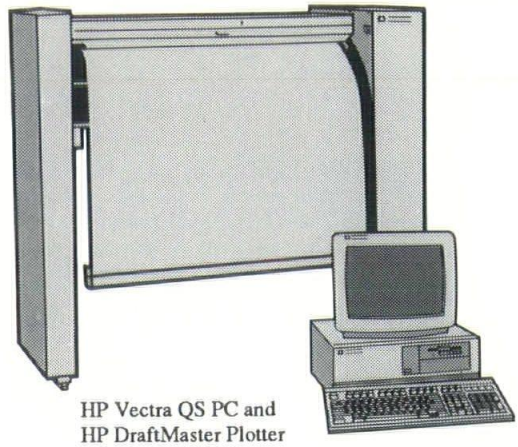

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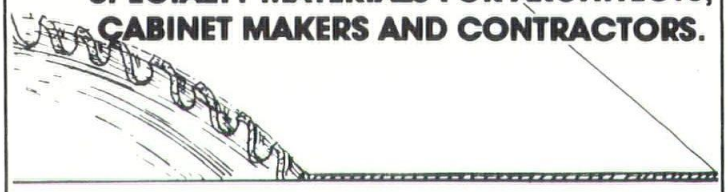

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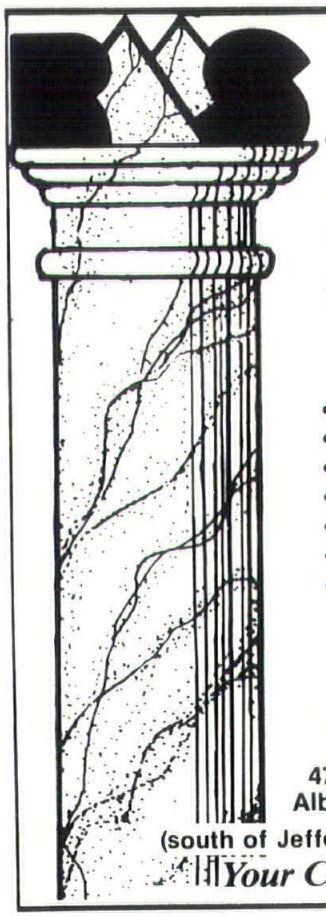

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☐ ☐ ☐ ☐

A few random thoughts from your editor as 1990 draws to a close. How did you like the results of the recent elections? In New Mexico two competent contenders vied for the governorship. Veteran Governor Bruce King bested young and interesting, Frank Bond. New Mexico stood to benefit, I firmly believe, from either man. Mr. Bond is young enough to succeed Mr. King eight years down the New Mexico political road. To be sure Governor King must run for re-election in four years, but in a strongly Democratic state, throughly honest, sound, politically astute, Bruce King will be almost unbeatable for re-election in 1994. Hang in there Frank Bond; I would like to see what you can do for New Mexico as its Governor.

To my dissappointment arch-bigot Jesse Helms was returned to the U.S. Senate. We are all the losers.

While not excusing Presidential ineptitude over the budget/defecit issue, I express a personal view of Congress as it has recently attempted to deal with national concerns: individual intelligence, collectively turkeys.

☐ ☐ ☐ ☐

In the last issue I failed to express my personal gratitude to Mark Harberts for gathering together the material and planning the layout for the WMR Awards issue of **New Mexico Architecture**. *JPC*

☐ ☐ ☐ ☐

This past fall saw the passing of a close friend and colleague of many years. Mildred L. Brittelle died on September 7, 1990 at the age of 85. Mildred became actively involved with **New Mexico Architecture** when her late husband Miles Brittelle, Sr., AIA assumed the role of Advertising Director with the March-April 1960 issue. She served as our Financial Secretary and Circulation Manager until the fall of 1979 when she assumed the additional burden of Advertising Director. She continued to serve the magazine faithfully and effeciently until she retired in 1984.

We can never find ways to justly honor Mildred Brittelle for her long years of dedicated labor in the often financially troubled arena of magazine production. No words that I can write can speak adequately to the homage due. I regret that I must say - Goodbye Mildred. *John*

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(Cover — Lucila Rodriquez and her son Salvador Rodriquez on their front porch at 509 Adolfo Street. The inscription translates: "Santa Fe, N.M. Born on September 3, 1881, Senor Dalio J. Rodriquez leaves this memento at the age of 65. This wall was made on - June 16, 1947 by Dalio J. and Tony D. Rodriquez Printed by Lourdes S. Rodriquez.") — Photograph by Beverley Spears.

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Vernacular Architecture

By Van Dorn Hooker

One rainy afternoon in late February of this year, my wife Peggy and I were driving north from New Orleans toward Natchez, Mississippi, when we came to Saint Francisville in West Feliciana Parish. It is a very interesting little town full of houses and buildings many of them dating from the early 1800s. The parish of Feliciana was divided into East and West in 1824. The town grew up around a 1720 French fort, but later the area became part of England's West Florida. There was an emigration of settlers from the United States that soon outnumbered the French and Creoles and the parish took on a distinct "Anglo-Saxon" character. It is still called English Louisiana.

In 1810 a group of planters rebelled against persistent Spanish claims on the area and formed a republic. They flew a lone star flag for 76 days until October 27, when President James Madison declared the area to be part of the United States.

We found a very nice, small museum operated by the West Feliciana Historical Society that had much information about the stay of John James Audubon, the famous artist and naturalist, in Feliciana in the early 1820s when he did many of his pictures of birds. But they also had an exhibit of the "vernacular" architecture of the area. We thought the definition of vernacular architecture accompaning the exhibit was so good that I obtained a copy of it. The museum personnel thought that it was written by the architecture student who helped put the exhibit together, but they did not know his name.

The exhibit included photographs and measured drawings representing highlights from "A Survey of Vernacular Architecture" by the West Feliciana Historical Society in 1976 as a Bicentennial observance. The complete survey contained 350 photographs of 120 structures found in West Feliciana Parish, Louisiana.

Definition of Vernacular Architecture

Vernacular Architecture is not easily defined. The term "vernacular" is borrowed from language, where it means "the language or dialect... naturally spoken by the people of a particular country or district." The phrase "vernacular architecture" was first used in England in the 1850s to describe medieval houses which had no other place in the artistic and stylistic categories set down by 19th century academics. More recently it has come to mean any structure devoted to everyday uses built by unschooled, but not unskilled, craftsmen working within a commonly understood cultural and technical tradition.

The range of structures includes dwellings, barns, outside kitchens, privies, hen houses, corn cribs, schools, churches, meeting halls, and the like, none limited to any single era or locality. Often unseen, lacking "style" easily discernible in the landscape, vernacular structures are indeed ordinary, but they can be extraordinarily pleasing to the eye and mind. They can, in many cases, rank with the best works of architecture.

"Naturally" understood by the people: A difficult concept, but fundamental to understanding vernacular architecture. Structures in the vernacular are cognitive more than imaginative. That is to say, in our collective mind there exists a set of images of what constitutes a house, or a barn, or even an automobile. These images are partly what identifies us with our particular culture or group. Builders in the vernacular have similar images of what constitutes certain structures; images handed down by traditions and enriched by changing lifestyles. Single pen cabins with separate kitchens and privies become double pens with kitchen ells and indoor plumbing and finally subdivision houses with two-car garages. All fit the image of "house." All, too, are subject to influences from other traditions introduced along the way.

To know vernacular architecture one must know a people and their expectations as well as one's own. To say "that's just an old house" actually says a great deal about who we are and where we've come from; who a person is and where he has come from. Perhaps that old, ordinary, unremarkable house down anyone's way lacks drama, but it is as profound a monument as any in marble or granite.

In 1990, Van Dorn Hooker, FAIA (past University Architect at UNM) attended an exhibit entitled "A Survey of Vernacular Architecture" which was shown by the West Feliciana Historical Society in Louisiana.

The above information was provided in a handout available at the exhibit.

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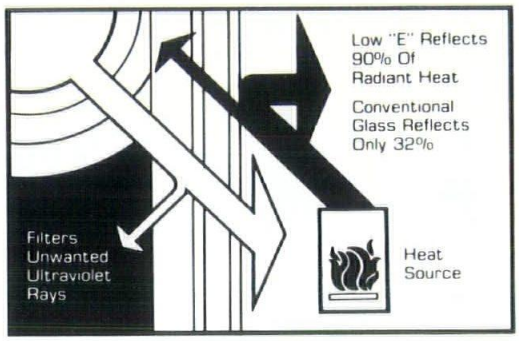

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SANTA FE'S WESTSIDE/GUADALUPE HISTORIC DISTRICT: HISPANIC VERNACULAR VERSUS PUEBLO REVIVAL

by Beverley Spears, AIA

The Westside/Guadalupe area just to the west of downtown Santa Fe is interesting architecturally because it is the only historic district in Santa Fe consisting primarily of owner-built houses. These owner-built or vernacular houses express individual values and possibly group values in a way that housing designed and built by professionals does not. Owner-built housing is a New Mexican tradition still common today. Many houses on the eastside of Santa Fe are also owner-built but most have been professionally remodeled in the Santa Fe style due to the high property values in that area and the Historic Styles Ordinance.

The Westside/Guadalupe neighborhood forms the one major area which is part of the Santa Fe Historic District listed on the National Register of Historic Places yet was excluded from the historic district established by the City Council in 1957. The purpose of the 1957 Historic District Ordinance was to preserve and promote the Santa Fe style by requiring that all new construction and remodeling conform to either Pueblo Revival or Territorial style. The Westside/Guadalupe area was excluded because many people felt that the design standards would pose an economic hardship for the lower-income property owners on the westside.

This area lies west of Guadalupe Street, with the part on the north side of the river generally known as the West San Francisco Street neighborhood while the area on the south side is the Guadalupe neighborhood. The western boundary was arbitrarily established in 1964 by the construction of St. Francis Drive which cut a wide swath through what was then a dense and homogeneous neighborhood. The neighborhood to the west of St. Francis Drive has much the same history and architectural character as the Westside/Guadalupe area.

In 1983 the Westside/Guadalupe Historic District was established by the City Council to control architectural styles in that area. These regulations generally follow the Spanish Pueblo and Territorial style requirements but are less stringent than those of the downtown and eastside historic districts. However, the Westside/Guadalupe Historic District regulations do not reflect the existing vernacular character of those neighborhoods.

It is probably no coincidence that the creation of the Westside/Guadalupe Historic District and its design controls coincided with a period of sharply escalating property values and real estate speculation and development in that area. These trends are tending to change these neighborhoods radically in certain aspects.

In order to understand the traditional neighborhood character, it is helpful to consider its historic evolution. From the period after the 1692 Reconquest to the late 19th century, the area consisted of agricultural land laced with *acequias*. It supported a small number of adobe houses located mostly along the old roads including Agua Fria which was part of the Camino Real, Alto Street along the south edge of the river, and West San Francisco Street which paralleled the river on the north.

The coming of the railroad in 1880 and its extension northward in 1887 along what is now Guadalupe Street fostered some growth in this area but also severed it from the main part of Santa Fe, relegating it to the far side of the tracks. These neighborhoods experienced some additional growth during the prosperous years which preceded statehood. During the 1920s the neighborhood population nearly doubled, and then more than doubled again by the end of World War II. Of the 686 buildings surveyed in the Westside/Guadalupe District in 1985, 71% were built before 1946. The relatively flat level strips of irrigated land were easily divided into building lots, with narrow lanes along the property lines giving access to the houses. This growth occurred not as major subdivisions but as piecemeal divisions of individual agricultural parcels into small building lots.

Map of the center of Santa Fe showing the Westside/Guadalupe Historic District just to the west of downtown.

The agricultural land was predominantly Hispanic-owned and the subsequent neighborhoods remained predominantly Hispanic. On the newly-divided lots owners built small houses using their own labor and whatever building materials they could get together, whether by making their own adobes and cutting vigas, or recycling materials or buying the necessities from the local building supply.

The few remaining 19th century houses in the district often follow the typical Spanish Colonial prototype of a single file of adobe rooms at the street edge, but most of the later houses have compact floor plans and are more or less centered on the lot in the typical American fashion. Because the lots are small, the houses are usually only fifteen or twenty feet from the street which helps to create a small scale and an intimate streetscape. The small size of the houses and the narrowness of the streets add to this effect.

There are a number of outbuildings in the district including garages, storage sheds, workshops, studios and little cottages. These buildings are also owner-built and usually sited towards the rear of the property. They increase the diversity of the neighborhood and contribute to its historic appearance. The irregular building placement and the large number of houses tucked away on private alleys and shared driveways also help dispell a suburban appearance.

The houses of the district are traditionally single story in height. Of the nearly 700 buildings in the district, only about 31 have a second story. All but three of these two-story houses were built after 1945. In fact, most of the two-story houses have been built within the last ten years. Historically, the district was about 99% single-story and is still 95% single-story despite the recent trend toward

second-story construction. Single-story construction is typical of Hispanic building traditions in New Mexico and is more manageable for non-professional builders.

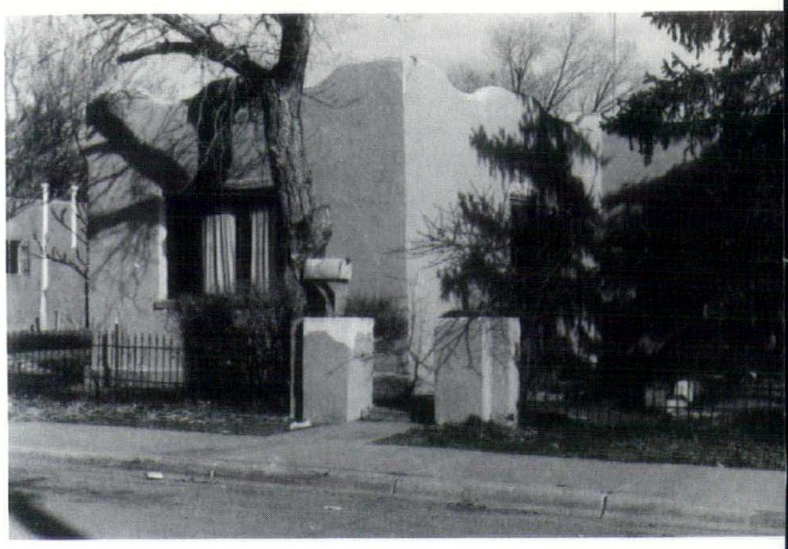
Most properties have some sort of wall or fence at the street edge. These are nearly always low (2 or 3 feet high) and many are transparent, being made of chain link, wire, rock or concrete block. The low walls and fences allow houses and yards to be seen from the street. High (6 feet) walls are being introduced on various streets throughout the district as various properties are developed or remodeled. These are built most frequently by people who have recently acquired property in the neighborhood. High walls are built for security and privacy as well as to achieve a "Santa Fe style" look. These high solid walls drastically alter the streetscape. House facades have traditionally been the dominant streetscape element in this neighborhood. When yards and house facades are concealed behind high blank walls, the sense of pedestrian scale and intimacy is lost.

Some of the small yards of the district are planted with grass, flowers and shrubbery while others are bare earth which has been cleared of weeds. There are virtually no examples of desert landscaping with scoria or gravel and native plants such as cactus and chamisa. There are relatively few trees in the neighborhood most of which are fruit trees or volunteer trees including Chinese elm and Ailanthus (Tree of Heaven). Foundation planting is not common. There are no street trees in the district except for some random plantings along St. Francis Drive.

The individual houses in the area have a wide variety of details although few can be labeled as a clear example of a particular style such as Territorial, Spanish Pueblo, Bungalow or Craftsman. According to the 1985 survey of the existing structures built between 1920 and 1945, there are four vernacular style buildings for every Spanish Pueblo style building. In this case, vernacular means that the structure is owner-built and does not conform to a particular style, but rather incorporates individual features, details and materials which the owner-builder chooses. However, the features which are chosen are often influenced by popular trends, either within the neighborhood or on a citywide or regional scale. For example, curvilinear parapets can be found on many Santa Fe buildings, but they seem to be particularly plentiful in the Westside/Guadalupe neighborhood. Curvilinear parapets were a prominent characteristic of Mission style architecture which originated in California and was popular throughout the Southwest during the early part of the twentieth century. Santa Fe had a number of Mission style buildings including the Elks Club on Lincoln Avenue, the Women's Board of Trade on Washington Avenue and the Guadalupe Church, all of which have since been remodeled into other styles.

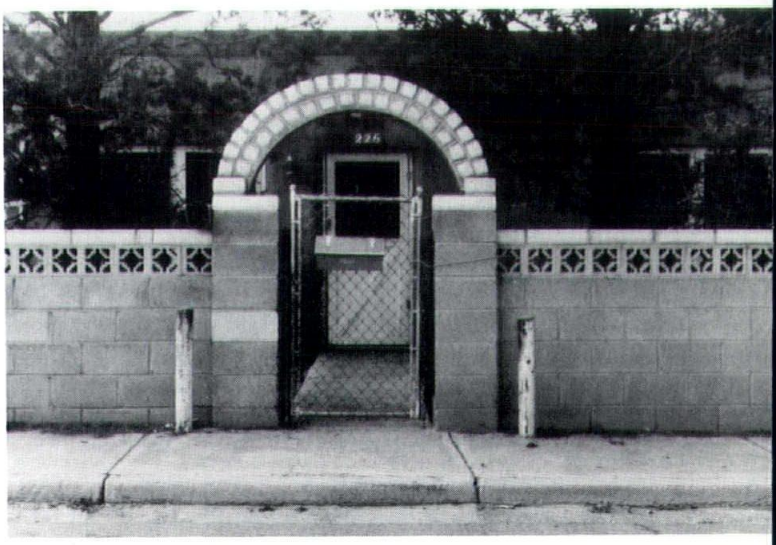
The Pueblo Revival style sprang from the same romantic visions as the Mission style. The curvilinear parapet theme was borrowed from the Mission style and carried out in stuccoed masonry rather than stone or terra cotta. Many of the early Pueblo Revival buildings had curvilinear parapets including the Old Post Office on Cathedral Place, the Gross Kelly Warehouse at the railyard and La Fonda Hotel. This was a fashionable architectural detail that was reasonably easy and inexpensive for homeowners to build. The curvilinear parapets in the Westside/Guadalupe neighborhood usually have a simple profile and are an integral part of the stuccoed wall, although one example of a curvilinear parapet in stone atop a stuccoed house can be seen on West Manhattan Avenue. Elsewhere in the neighborhood a yellow stuccoed house has a curvilinear parapet of red-painted brick.

A second architectural feature borrowed from the Mission style is the window or door canopy. This element is also related to the Craftsman style with its broad overhanging roofs supported by diagonal wood braces. The projecting canopies over windows and doors most often have roofs of pressed metal tiles molded in the shape of Spanish mission tiles. These are often painted red while



Curvilinear parapet and low transparent fence at 111 Elena Street.

Low fences along the west side of Park Avenue.



Concrete block wall using cast decorative units at 226 Ambrosio Street.

Distinctive window treatment with artificial stone surround, glass block, turquoise and white wood trim. Patterned pink stucco, decorative tile accents at 236 Ambrosio Street.

Homemade decorative porch detailing at 201 Ambrosio Street.

the wood brackets are painted to match the exterior trim of the house. The projecting canopies were fairly easy to build and were useful in protecting windows and doors from the elements. Like the curvilinear parapets, the projecting canopies suggest a Spanish theme perhaps more appealing to the Westside/Guadalupe residents than the rough-hewn Pueblo Revival style which borrowed heavily from local Indian architecture.

Of the 686 buildings in the area recorded by the Santa Fe Historic District Building Survey, approximately 27 % had pitched roofs and 73% had flat roofs. However, the distinction between pitched and flat roofs in this neighborhood is fairly subtle. Many flat roofs in this neighborhood overhang the exterior walls rather than being concealed behind parapets. Most of the pitched roofs have low pitches. Many are shed roofs with a parapet along one, two or three sides. These low pitches with overhanging eaves are the most simple and practical for owners to build. Steep (30 degrees +) pitches are not characteristic of the district. Most pitched roofs are covered in asphalt composition material in the form of shingles or roll roofing. Corrugated galvanized steel and standing seam roofs are also common.

Color is less limited in the Westside/Guadalupe neighborhood than in many other areas of Santa Fe. Tan and brown stucco predominates, but white buildings are also quite common. Pink, yellow and green houses can also be found. Woodwork and trim are often painted blue, green or some other colorful hue. Often the paint used for the trim is also used on the mailbox, the wire fence and other site accessories. Sometimes alternating colors or a checkerboard pattern is used for decorative effect. Stucco textures including two-color brocades and trowel patterns are also used for a decorative effect. Wainscots or dados, a common Latin American detail not widely used in Pueblo Revival architecture, can occasionally be found in the neighborhood.

The Westside/Guadalupe neighborhood has various murals painted on exterior stuccoed walls. They are found on both commercial and residential properties and have been painted by various groups. The major murals of the area include the Law Center mural at 529 West San Francisco Street, the Leyba mural at Jimenez Street and West San Francisco, the Cervantes mural facing the river just north of Alto Street, the Space Science Center mural, and the Virgin of Guadalupe at 842 Agua Fria Street and another at 729 Dunlap. Like other architectural features found within the district, these murals are expressive and individualistic. The political or religious themes of the murals, as well as the medium itself, reflect Hispanic heritage.

Construction materials are varied in part due to the time span of the neighborhood, but also because the houses are mostly owner-built. Most of the older houses are masonry, either adobe, concrete block, clay tile or brick. Nearly all have an exterior finish of cement stucco, though one example of mud plaster can still be seen on a one-room outbuilding at 105 Jimenez. Openwork concrete block units are often used as decorative elements in walls.

Found or recycled materials are sometimes incorporated into building projects. Wheel hubs are built into a river-rock wall on West San Francisco Street. The headboard of a steel bed frame is used as a grill in a wall on Polaco Street. A house on West Manhattan has a rear garden wall constructed of concrete test cylinders.

A number of houses have plaques with the name of the homeowners hanging on the front porch or near the front door. Usually only the family name is given but sometimes first names are also given, for example, "Los Montoyas, Joe + Dora" at 119 Elena. These name plaques are a way of further personalizing one's property in a publicly visible way.

Other common architectural details in the Westside/Guadalupe neighborhood are the homemade wood gates, shutters, corbels and other decorative elements. Usually they are simple constructions made of milled lumber and painted to match other exterior details. Sometimes they have carved or cutout patterns which individualize the house.

In summary, the typical Westside/Guadalupe house is a small single-story house with a low profile. It was built sometime after World War I by its original owner/occupant using inexpensive materials. The house probably grew incrementally as the family needed and could afford extra rooms. The property is ornamented and personalized in a simple way using colorful accents, a name plaque and/or distinctive details. A low fence or wall probably surrounds the property. The typical streetscape is a narrow quiet street lined with low fences and small, distinct and personalized houses set close to the street.

Although the styles ordinance in the Westside/Guadalupe neighborhood is less stringent than for the eastside of Santa Fe, it prohibits certain features which contribute to the historic character of the neighborhood while allowing other features which detract from the historic character.

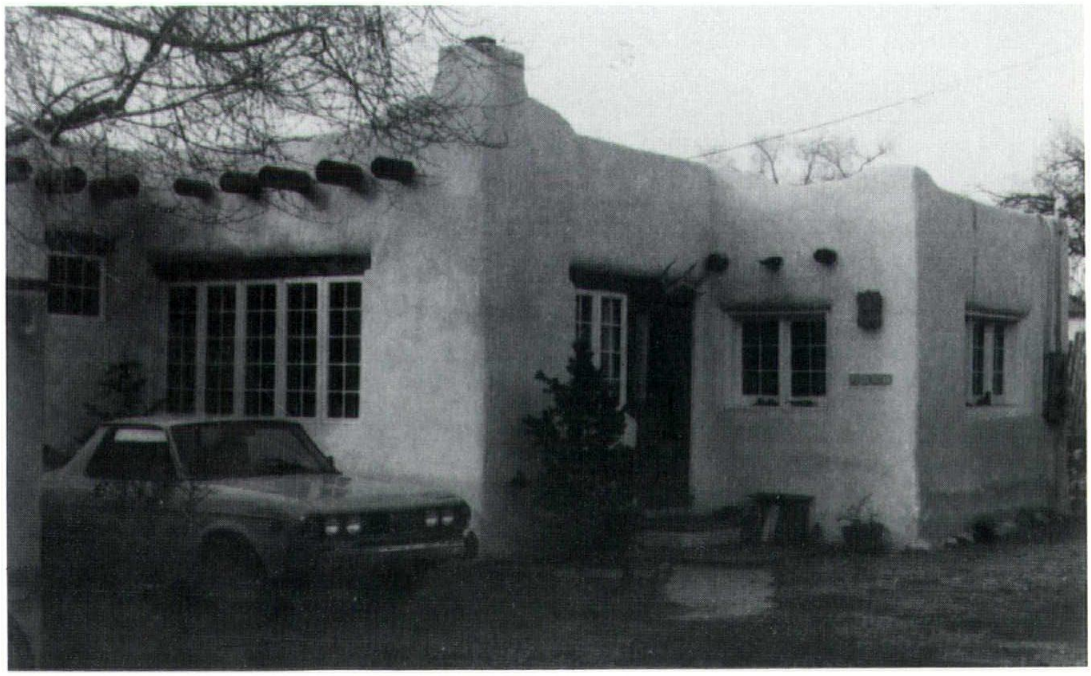
The allowable colors for building walls in the neighborhood should be extended to include pastels and white as well as earth tones. Owners should be allowed to paint brick or stone as is frequently done in this neighborhood.

Low chain link and wire fences are common to the neighborhood and contribute to the openness of the neighborhood. On the other hand, high solid walls are currently permitted, but they are quite uncharacteristic of the neighborhood. Their presence creates a dull and claustrophobic streetscape.

The Westside/Guadalupe neighborhood is particularly vulnerable to a jarring effect caused by two-story buildings because the neighborhood consists almost entirely of one-story small-scale houses on small lots with narrow streets. The relatively flat terrain and scarcity of trees provide no visual buffer for the upper stories. This neighborhood should be downzoned to reduce or eliminate multistory construction. Steeply pitched roofs are uncharacteristic of the neighborhood and should be prohibited by the styles ordinance.

The underlying question behind these ordinance issues is whether the unique character of the Westside/Guadalupe neighborhood should be protected and encouraged or whether the neighborhood should be either allowed to or forced to transform itself into the stereotypical "Santa Fe Look" with earth-colored buildings, high solid walls and standard unpainted vigas, corbel

Patterned stucco at 538 West Alameda.



White Pueblo Revival house with curvilinear parapets. West San Francisco Street.

Projecting canopy with pressed metal tiles and painted brick coping at 116 Elena Street.

and lintel details. Within the downtown area the City has recently recognized thirteen different townscapes and has written a separate set of design standards for each in order to protect and perpetuate the individual townscapes. Some recognition of vernacular architecture and existing neighborhood character was incorporated in the Westside/Guadalupe Historic District Ordinance, but not enough to adequately protect it, and certainly not encourage it.

It is apparent from interviews with neighborhood residents that there is not a clear concensus about what direction the neighborhood should take regarding its future growth and appearance. Some residents value the traditional character of the neighborhood including its distinctive architecture and the sense of community fostered by small quiet streets and houses close together and readily accessible from the street, as well as by a stable population of long-term homeowners. Other residents feel that the popular Santa Fe style architecture with its tan and brown colors and high stuccoed walls would improve the neighborhood and increase property values. One person commented that the long-term residents were leaving the neighborhood for various reasons and were concerned primarily with property values rather than future neighborhood character.

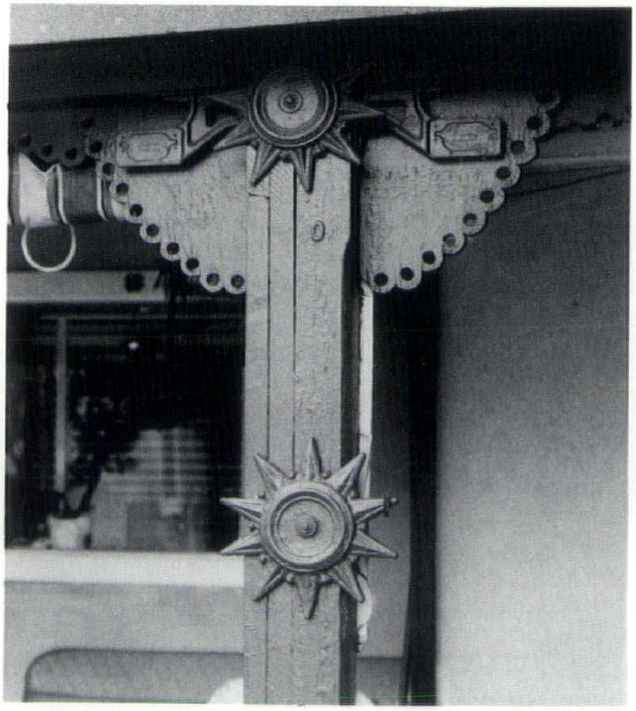
Zoning is closely linked to the question of future neighborhood character. The neighborhood is currently zoned RM-1 and RM-2, the two densest residential zonings possible. While in some cases this zoning increases property value through increased development potential, this benefit is realized only by those who sell and presumably leave the neighborhood. Those who stay are then affected by the surrounding multi-family development which results in congestion on narrow streets, and an increase in small rental units with a high occupant turnover which erodes the sense of community. Similarly, two-story construction, which is allowed under the current zoning, increases property values yet compromises the appearance of the neighborhood and may reduce the sunlight and privacy of adjacent properties. In the long run however,preserving the Westside/Guadalupe neighborhood as a desirable and distinctive historic area with long-term residents and a sense of community may be best for property values as well as neighborhood character.

Part of the eastside look includes winding hilly dirt streets and lush vegetation which the Westside/Guadalupe neighborhood lacks. If the Westside/Guadalupe neighborhood uniformly adopts Pueblo Style architecture including high solid walls, it will lose its colorful uniqueness and much of its historical integrity as well as its small-scale and intimate streetscape. It will gain a certain "correctness" but also a drabness and feeling of congestion. On the other hand, if the vernacular character of the neighborhood is emphasized, this neighborhood can improve by accentuating its best qualities rather than discarding them. Santa Fe needs the personal, colorful, homemade architecture of the Westside/Guadalupe Historic District.

B.B.S.

Beverley B. Spears has been practicing architecture in Santa Fe since 1974. She is principal of Spears Architects, AIA and author of *American Adobes* published by UNM Press. She is a graduate of the University of Pennsylvania and is also a licensed Landscape Architect. Her architectual practice includes a mix of both residential and commerical projects.

Spears is the photographer for the cover of this issue and also the other pictures which illustrate her article.



Detail of porch at 201 Ambrosio Street.

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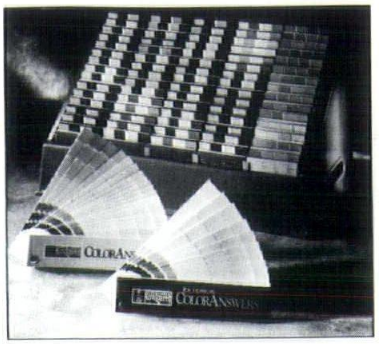

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SANTA FE STYLE REVISITED — WITH CREDITS!

Book Review by Robert W. Peters, AIA

SANTA FE DESIGN

Contributing Authors
Elmo Baca and Suzanne Deats
Publications International Ltd.,
Lincolnwood, Illinois, 1990
256 pages, 10" X 13"
550 color photographs; $29.95

Since my review of the book *SANTA FE STYLE* appeared in this journal in the March/April 1987 issue, development of the "Style Book" genre has continued unabated in the United States, providing Americans with a shopping list of visual images and design resources for various parts of the world, usually in 10" X 10" format, priced around $35.00 and imminently suitable for display on the most sophisticated coffee table.

Providing equal parts enlightenment and confusion, these volumes seem to satisfy a continuing need to shop for images portraying a sense of heritage in an era increasingly bereft of the real thing.

During 1987 Bantam Books started its American Design Series with *THE FARM HOUSE*, while also publishing *THE DESERT SOUTHWEST*. Crown Publishers brought out one of the most visually beautiful volumes in the series with *JAPANESE STYLE*, while Viking produced a mishmash called *AMERICAN VERNACULAR: REGIONAL INFLUENCES IN ARCHITECTURE & INTERIOR DESIGN*, "A Portfolio of Regional Styles," in which editor Jim Kemp rummaged through old files at magazine publishers like House Beautiful, Metropolitan Home and others, and came up with largely undocumented and uncredited work of architects and designers, including this writer, purporting to show "examples of over 50 styles." Against this plagiarism there ought to be a law.

Output increased in 1988 with handsome volumes from Crown titled *GREEK STYLE* and *ITALIAN COUNTRY STYLE*. Bantam continued their American Design series with *THE TOWN HOUSE* and *NEW ENGLAND COLONIAL*. And Clarkson Potter, publisher who started the whole trend in 1980, introduced an aberation called *INTERIORS: THE 8 MAJOR DECORATING STYLES SEEN TODAY*. These were proclaimed to be "Cluttered," "Hot Climate," "Simple," "Designer Decorated," "Minimal (somehow different from "Simple" in an unspecified way)," "Ancestral," "Shabby Chic" and "Eccentric." The examples shown involved names like Robert Adam, Luis Barragan, Coco Chanel, Le Corbusier, Memphis, Palladio, Claude Monet, etc.. I will let the reader match names with styles.

A degree of sanity returned in 1989 when Chronicle published *SAN FRANCISCO: A CERTAIN STYLE*, Bantam continued their series with *THE NORTHWEST*, and Crown issued *PIERRE DEUX'S BRITTANY*. Image deconstruction began with VNR's *FLOOR STYLE* focusing only on the floor plan. But the highlight of the year for this reviewer was the publication by Stewart, Tabori & Chang of *CASA MEXICANA: THE ARCHITECTURE, DESIGN AND STYLE OF MEXICO*, an obvious labor of love by Los Angeles-based photographer Tim Street-Porter with images of extraordinary beauty showing vernacular buildings, remains of 19th century haciendas, an entire chapter on the houses of Luis Barragan including his Casa Luna of 1930, the Casa Prieto of 1943 and Casa Galvez of 1955. This valuable historic documentation includes work by the late Juan Sordo Madeleno, Andres Casillas, Jose de Yturbe and Manolo Mestre, along with the prolific Ricardo Legorreta, and deserves a place in the library of every architect working in the Southwest.

By mid-summer 1990 we had already seen the introduction by Bantam of *DESERT SOUTHWEST GARDENS* and *SECOND HOMES*; Rizzoli had weighed in with *NANTUCKET STYLE*; Crown had come up with two hot flashes entitled *INDIAN STYLE* (that's East Indian) and *MIAMI: HOT & COOL*; while Abbeville Press plunged into *MEDITERRANEAN COLOR* and VNR provided a look through *WINDOW STYLE*.

In all of this proliferation of titles, *SANTA FE STYLE* by Christine Mather and Sharon Woods (with photographs by Robert Reck, Jack Parsons and others) has continued from one printing into another, becoming one of the best selling volumes ever published by Rizzoli and far outweighing in popularity many of its esoteric studies of the work of "show biz" architects around the world. And so it was perhaps inevitable that when the publishers of Consumer Guide Magazine, Collectible Automobile and Favorite Recipes decided to enter the field with guides for the consumption of design, they would start with *SANTA FE DESIGN*. Introduced by Publications International Ltd., Lincolnwood, Illinois, just in time to be displayed in Santa Fe booksellers' windows during the Indian Market weekend, it has already become a best seller. Lynne Moor, of Collected Works Bookshop just off the Plaza, told me that twenty five copies went the first two days, sending her scurrying to reorder, with people buying four at at time (presumably for gifts). (At a neighborhood cocktail party I myself sold seven copies in less than half an hour.) What's the attraction?

Well, for one thing, as the bookjacket says, "The name Santa Fe conjures up a flood of beautiful images. This is a place where nature and civilization blend together in a complicated harmony that is influenced by its Indian, Spanish and frontier heritage, and blessed by the astounding beauty of its natural setting." The press release says that "Santa Fe — the heart and soul of the Southwest — is brought to life" in this new book, which is "Southwestern style at its very best." Well, dear reader, at five pounds and 550 photographs, it is the best, the worst and all shades in between. Indeed, the most singular thing about the book is that, rather than dealing with issues of "style," it simply presents New Mexico design, in architecture, interiors, arts & crafts, in all its variety and complexity, profusion and confusion, and lets the reader be the judge. In a state full of art historians and authors busily defining and codifying matters of historical taste, it is refreshing to have such a smorgasbord of design images laid out for all to see.

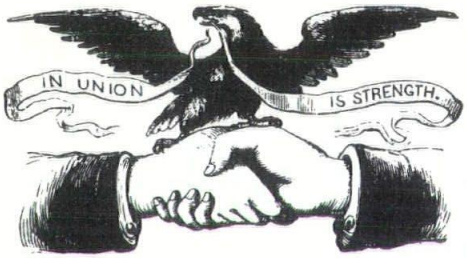
A young New Mexico architect, Elmo Baca, a native of Las Vegas with degrees from Yale and from Columbia's historic preservation program, now working for the City of Gallup, has provided much of the balanced and mostly accurate text, assisted by Santa Fe arts writer Suzanne Deats. There are introductory chapters on "Santa Fe Life," "Origins of Santa Fe Design," and "Santa Fe Architecture." Then follows 100 pages of "distinctive room-by-room views of home interiors created by Santa Fe's top designers; an illustrated (80 page) survey of the extraordinary arts and crafts created by the area's most renowned artists; and a resource guide to Santa Fe designers and where to find their intriguing decorative elements."

The resources section does in fact credit design professionals whose work is shown

in the book, with listings for 15 architectural firms located in Albuquerque, Santa Fe and Taos, and 9 interior design firms in Albuquerque and Santa Fe. Twelve member firms of the New Mexico Society of Architects are represented in the book. This is, I believe, the first time in the ten centuries since man came above ground and out of the pit houses here in the Southwest, that professionals in the fields of architecture and design have been given such wide recognition in a nationwide publication. Let's hope the trend continues.

In the face of such progress, faultfinding seems ungrateful, but let it be said that the printing, done in Yugoslavia to facilitate the modest retail price, has produced a number of murky images; that the photo credits list is hard to read and not altogether accurate; that credits are missing for landscape architecture; that the index does not list all contributors; and that those of us who decline to live in the City Different are called "Santa Fe Designers" anyway. The book is none the less a milestone for recognition of the design professions in New Mexico and the Southwest!

R.W.P.



NMA NEWS

Vernacular Architecture Conference

The annual Vernacular Architecture Forum will be held in Santa Fe, New Mexico, May 16-18, 1991. Two days of field trips focusing on the vernacular architecture and cultural landscape of north central New Mexico will be followed by a day of scholarly papers.

The conference is co-sponsored by University of New Mexico's Center for Southwest Research and School of Architecture, State of New Mexico's Endowment for the Humanities, Historic Preservation Division and Museum of International Folk Art.

The tour field guide is designed as an introduction to the cultural landscape and vernacular architecture of the area. Edited by Boyd C. Pratt and Chris Wilson, it covers Taos and Santa Clara pueblos, Spanish villages of Santa Cruz, Chimayo and Las Trampas, Martinez Hacienda (Taos), Las Vegas, Watrous Ranch, Valmora Sanitorium and the tourist district and a working class barrio of Santa Fe. The publication will include an annotated bibliography along with photographs, building, town and field plans.

To receive more information on the conference or a copy of the field guide ($15.00 post paid, check or money order to VAF, before May 1, 1991) write to Chris Wilson, School of Architecture and Planning, University of New Mexico, Albuquerque, N.M. 87131. (505) 277-2903, 266-0931.

Project Teaches Architecture to Children

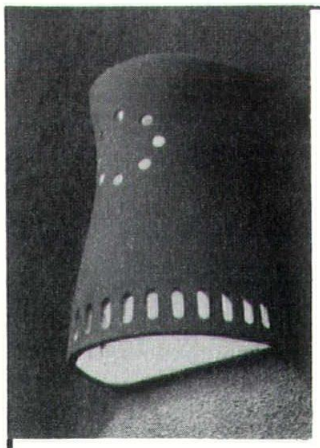
A University of New Mexico professor of architecture and planning and a professional architect have developed a curriculum for teachers to use in their classrooms to help make students more aware of architecture and the environment that surrounds them.

Dr. Anne Taylor, who is also co-director of the UNM School of Architecture and Planning's Institute for Environmental Education, and architect George Vlastos, developed the curriculum for teachers of students in kindergarten through grade 12. Taylor said the project is innovative because "schools of architecture have never trained teachers before, they've always trained architects."

Taylor, whose research in the area led to the development of a curriculum for teachers, earlier this year was invited to describe her work at the Architectural Institute of Japan. She said her curriculum will soon be translated into Japanese. In fact, a delegation of Japanese educators will visit the University of Washington, where Taylor is a visiting professor, to get a closer look at the concept. Kenchiku Bunka, a Japanese architectural journal, also has published an article about her research.

Last year, the "Architecture and Children" program won an award from the Seattle Council for Economic Development.

On September 22, as part of Architecture Week, about 30 teachers from throughout New Mexico will participate in a UNM workshop that will introduce them to the curriculum.



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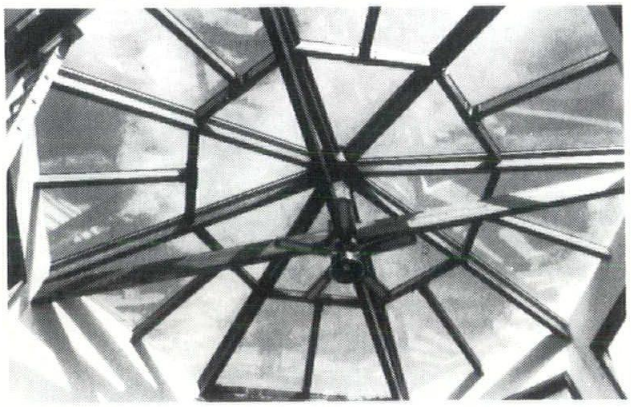

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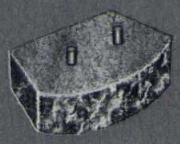

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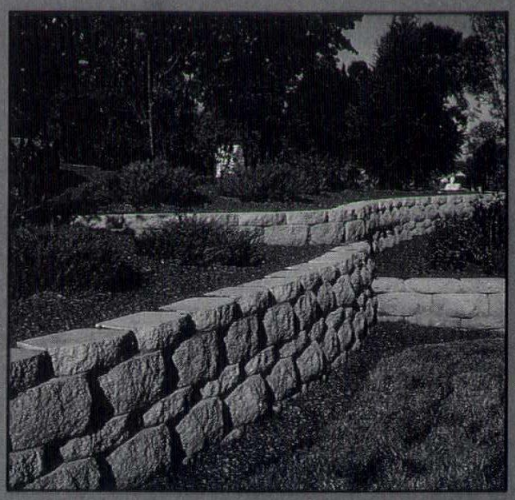

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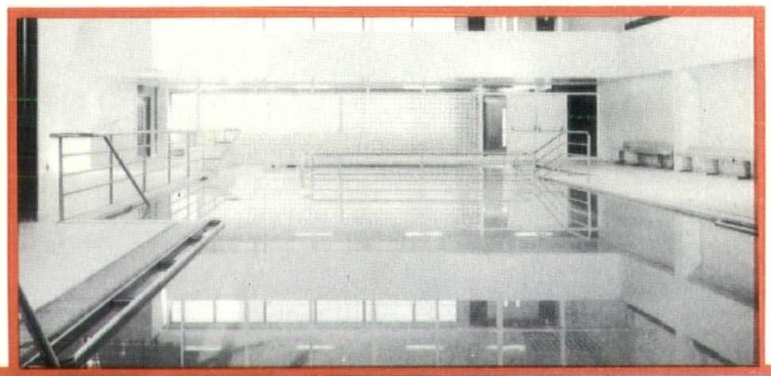
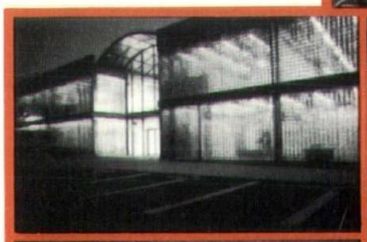

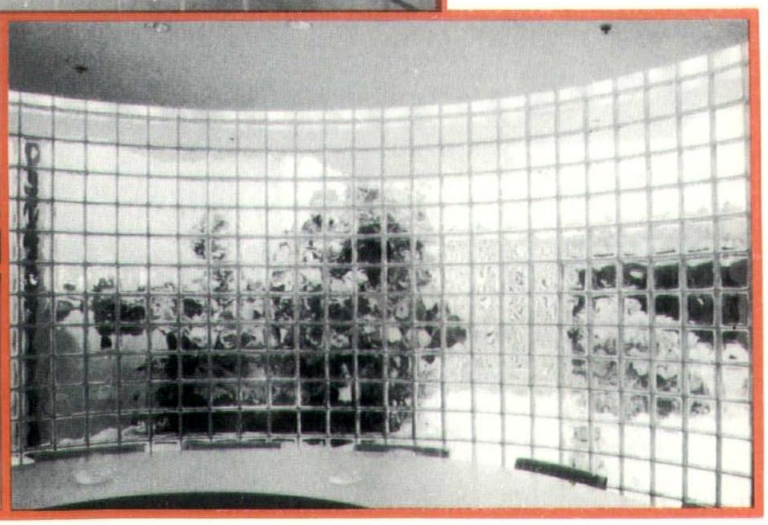
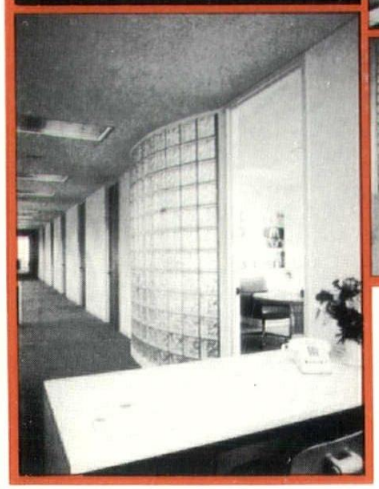
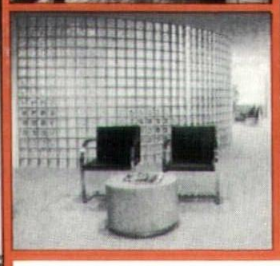

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